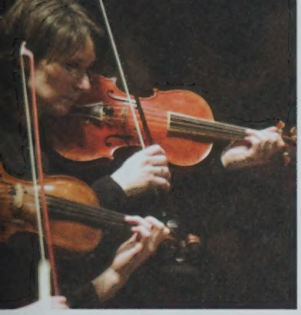
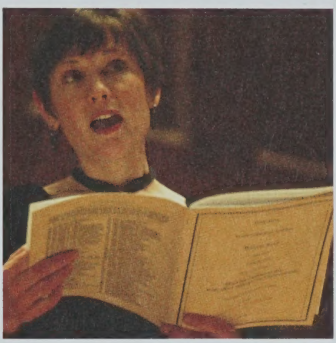
2006-2007 *Season*



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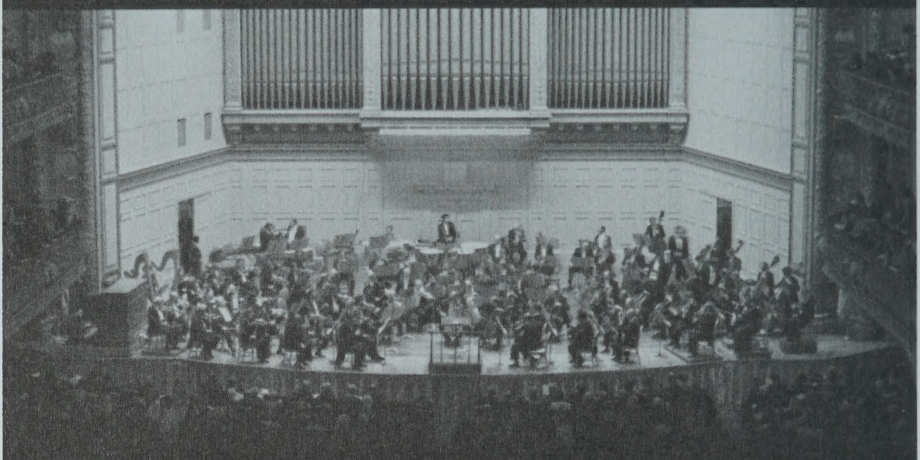
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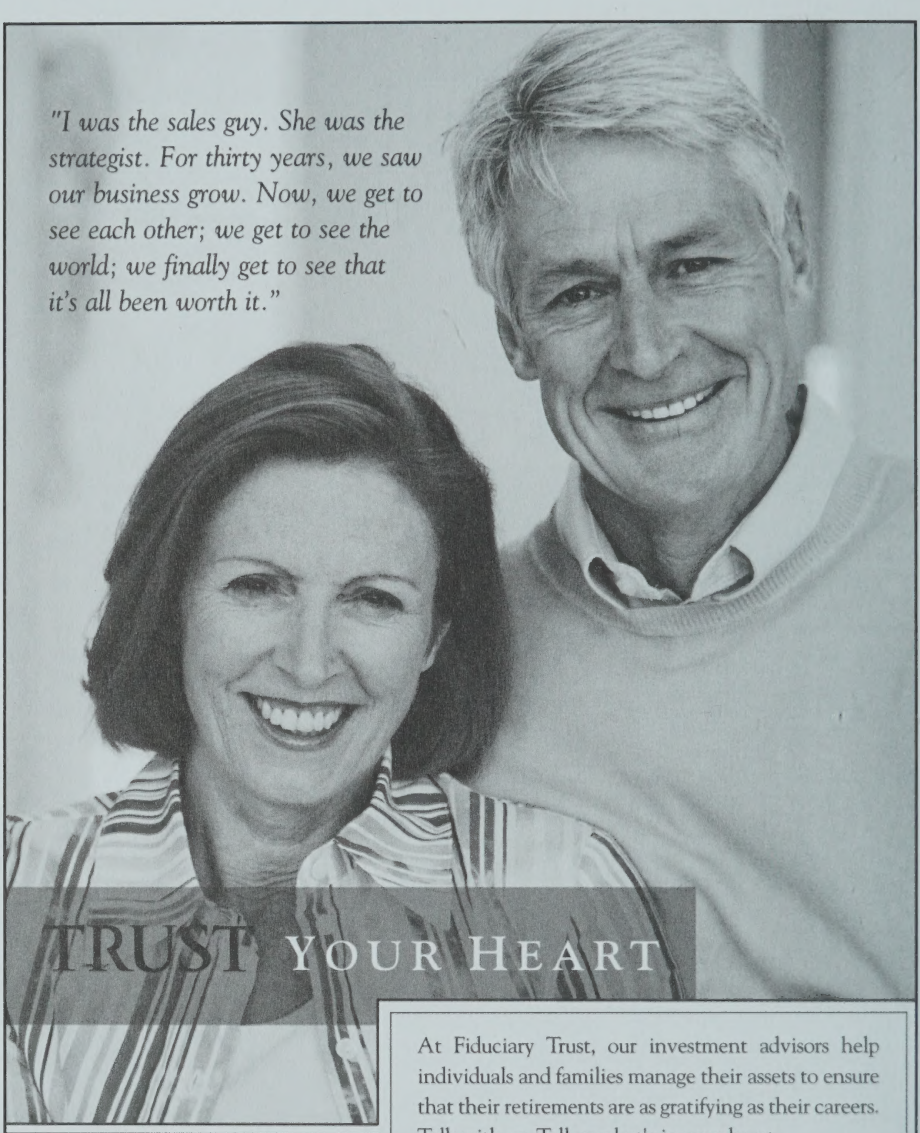
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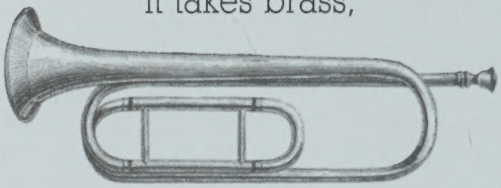

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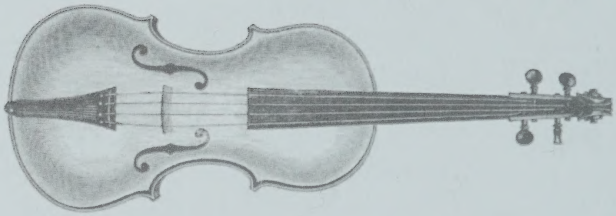

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Orfeo

CLAUDIO MONTEVERDI (1567-1643)

Chen Shi-Zheng, director
Laurence Cummings, conductor
A co-production with English National Opera

Friday, September 22, 8.00pm
Saturday, September 23, 8.00pm
Sunday, September 24, 3.00pm
The Shubert Theatre

CAST (in order of appearance)

Elizabeth Watts, La Musica/ Speranza
Tom Randle, Orfeo
Alyson Cambridge, Euridice
Paula Murrihy, Messaggiera
Robert Honeysucker, Caronte
Stephanie Marshall, Proserpina
Kevin Short, Plutone
William Berger, Apollo

ENSEMBLE

Matthew Anderson
Charles Blandy
Susan Consoli
Craig Hanson
Shannon Larkin
La'Tarsha Long
Jill Malin
Tim Mead
Nikolas Sean-Paul Nackley
Alexander Prokhorov
Sumner Thompson
Stephen Wallace

PRODUCTION

Tom Pye, set designer
Scott Zielinski, lighting designer
Laura Aswad, producer
Elaine Tyler-Hall, assistant director
Elizabeth Caitlin Ward, costume designer
Kieron Docherty, video designer
Joseph Levendusky, production manager
Erin J. Riggs, production stage manager

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Special thanks to Jim, Ben, and Eliza Deissler and Shirley Chapski for their special efforts assisting the dancers.

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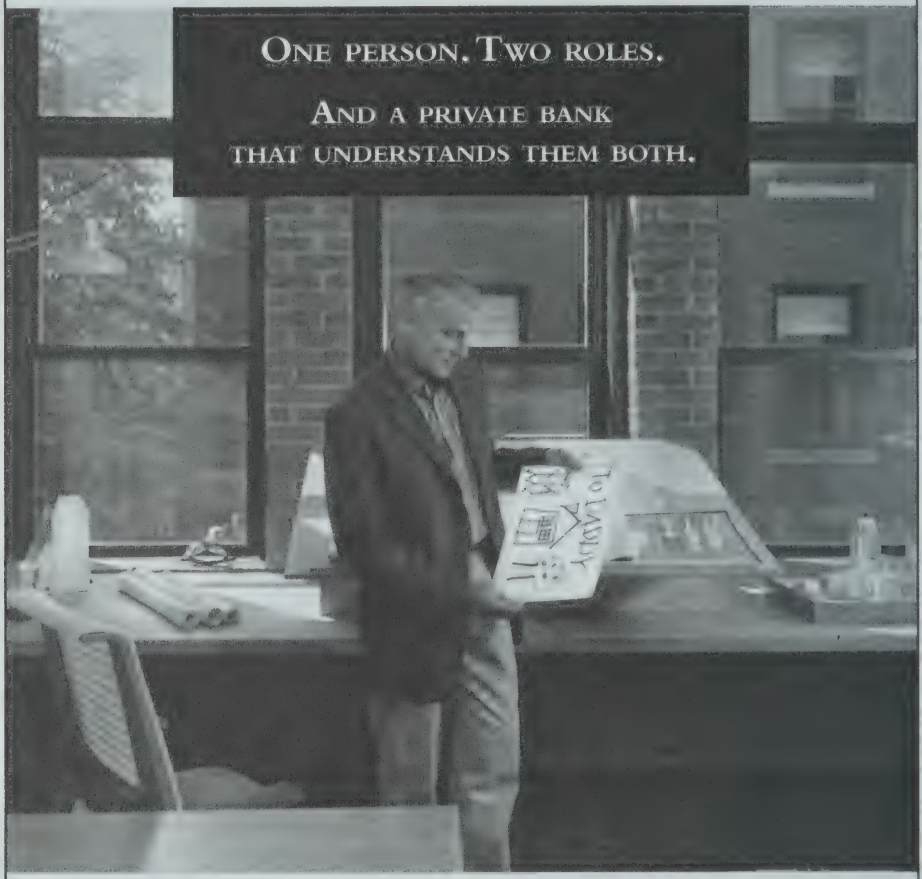

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Synopsis

MONTEVERDI: ORFEO

Prologue
La Musica introduces the tragedy of Orfeo, whose singing calmed the wild beasts and moved the Underworld to pity but who could not save his love.

Act One
The Chorus arrives to celebrate the long-awaited wedding of Orfeo and Euridice. Orfeo sings of his love and Euridice happily pledges her love in return.

Act Two
The celebrations are interrupted by the arrival of the messenger, Sylvia, Euridice's dear companion. The messenger recounts how Euridice was gathering flowers in a nearby field. Suddenly a poisonous snake appeared and bit her. Despite all help, Euridice died. The Chorus tries to console Orfeo and he resolves to descend to the Underworld, the Kingdom of the Dead, and bring Euridice back.

Act Three
Speranza brings Orfeo to the river that separates the living from the Underworld but must then abandon him there. Caronte, who ferries the dead souls, warns Orfeo that no living person may enter the Underworld. He responds by using the power of singing to try to persuade Caronte to let him pass, but the ferryman stubbornly refuses. Orfeo persists until his singing lulls Caronte to sleep, allowing him the opportunity to cross into the Underworld.

Act Four
Plutone rules in the Underworld with Proserpina, who is deeply moved by Orfeo's calling for his lost love. She urges Plutone to release Euridice. Plutone agrees, imposing one condition: Orfeo must not turn back to look at Euridice. As he begins his journey to the world of the living, Orfeo doubts whether he can be sure that Euridice is following him. Hearing thunder, he turns round and sees Euridice for a brief moment before she disappears into the Underworld.

Act Five
Orfeo returns and calls upon the world to share his grief. The voice of Echo repeats Orfeo's lament, but offers no comfort. Apollo, Orfeo's father, appears and reminds him that earthly pleasure lasts but a second. Orfeo should join him in heaven where he will see Euridice's beauty in the starlight. Orfeo obeys his father and ascends to heaven.

Director's Note

FROM CHEN SHI-ZHENG

Director Chen Shi-Zheng offers insight into his new production of Monteverdi's *Orfeo*.

In 1998, when I was rehearsing in Shanghai for *Peony Pavilion*, a 16th-century Chinese opera commissioned by Lincoln Center and Festival D'Autumne in Paris, a friend brought me a CD of Monteverdi's *Orfeo*. Every night, after intense rehearsal with the Shanghai Kunju Opera Company, I would put on *Orfeo* and listen to it over and over again. And after a while, the music of Monteverdi seemed not too far away from where I was and the two worlds become magnificently conflated.

I started to see the similarity of two cultures in startling ways. *Peony Pavilion* was written in 1598 in southern China; *Orfeo* was written in 1607 in Venice, Italy. The music of each has the same kind of refinement and elegance. And amazingly, the subject of love, the depiction of a mythical underworld, and resurrection are central to both operas.

I've dreamed about staging *Orfeo* ever since. It is so intriguing to me that Orfeo, who, even with his extraordinary musical talents, cannot save himself from his own fate and becomes a symbol of human fragility, is addressed through a Greek myth. The wonder of *Orfeo*—the very first opera Monteverdi composed, with its extraordinary music—is that it expresses the defeat of music versus human fate. What is Monteverdi trying to say: music does not save us? Or is he merely celebrating the beauty of our fragility?

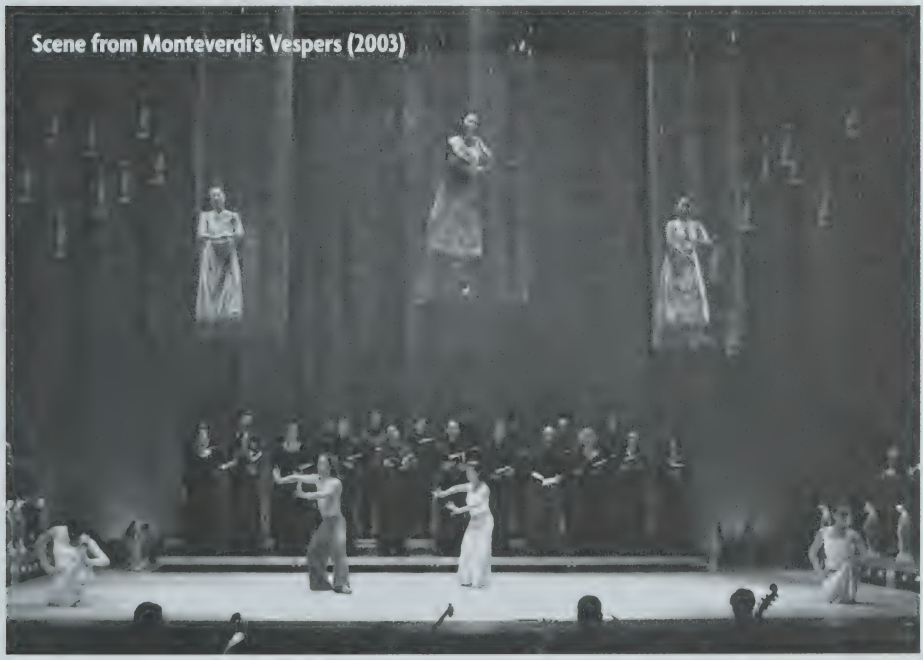
I want to make a new theatrical expression for the 21st-century audience, using Greek myth in relation to my personal perspective to tell this story in a timeless fashion. This is the age of pursuing superpowers; *Orfeo* offers us a refreshing and beautiful pause.

A special part of the chorus consists of eleven Indonesian dancers from central Java. Dancing and integrating their ornate and intricate body movements with Monteverdi's delicately nuanced music, they echo and bridge the fragile beauty of both worlds.

THE MONTEVERDI CYCLE: LOVE IN FOUR SEASONS

Monteverdi—the founding father of Western opera—has left us with only three operas, all of which deal with the subject of love. Yet no single director has ever treated his operas as a singular odyssey. I imagine his three operas, plus his *Vespers,* framed together and presented as a love journey through four seasons, a progression of nature and human history: *Orfeo*—early spring green, dealing with human fragility and loss of innocence, where poetry actually fails; *The Coronation of Poppea*—red hot summer, human desire conquers all; *The Return of Ulysses*—golden orange autumn, where love prevails... if you wait long enough the fruit will fall; *The Vespers*—icy white winter; in a cold, loveless place, one sings love songs to the Virgin Mary.

Since I believe that we are living in a broken and chaotic world, where old cultural icons are dead and cultural cross-over is the key for new sources of inspiration for both East and West, I want to bring an Eastern perspective as a third dimension to reset the story into a futuristic landscape; thus Monteverdi's music becomes a source for our modern imagination. It becomes music for the world.



Scene from Monteverdi's Vespers (2003)

Program Notes

MONTEVERDI: ORFEO

Francesco Gonzaga of Mantua, then 21, asked Monteverdi to provide a "fable in music" for the all-male Accademia degli Invaghiti (the Academy of the Lovestruck) for a private, pastorale entertainment to be held on February 24, just before Lent in 1607. A second performance was given March 1 for the ladies to attend. Although these were the only two performances, the music was published. *Orfeo* was never again performed in Monteverdi's lifetime and indeed not heard again until the 20th century. He wrote and had performed eight more operas (six are lost).

NOTES IN BRIEF

Almost exactly 400 years ago Monteverdi's "fable in music" was performed in Mantua for a private club. The small room with no permanent stage where this performance took place still survives. The story, taken from Ovid's *Metamorphosis,* was already a classic tale about the power of music to overcome obstacles—here, death itself. At the same time it tells an enduring love story of Orfeo's love for his wife, Euridice. Euridice dies in the second of five acts, and the desolate singer Orfeo travels to the underworld to retrieve her. Naturally, there is a catch: He must not look back while leading her out. But emotion overpowers reason, and he looks back and loses her forever. *Orfeo* also belongs to the older pastorale tradition, that is, to idyllic plays in which always-young shepherds and shepherdesses live in a natural, outdoor, Arcadian environment and spend their time exploring important matters: love and its manifestations. This tradition, which stretched back to Greece and Rome, had been revived in the 15th century. In these settings music was natural and speech almost poetry.

Previously unheard in Mantua was the new "representative style": a sung speech thought to recapture the ancient Greeks' power over the emotions. Although he had predecessors, Monteverdi's success in this new genre launched an entirely new art form into the world: opera. In addition, he helped inaugurate a period in music history we now call the Baroque.

As the Mantuan court composer, Monteverdi was responsible for all music at the extensive 8 1/2-acre palace with 500 rooms, said to be the largest building in the world. The Gonzagas had been patrons of architects Leon Battista Alberti and Giulio Romano, of poets Battista Guarini and Torquato Tasso, as well as of the painters Andrea Mantegna and Rubens. The court's secretary, Allessandro Striggio, the son of a composer, would write the libretto based on Ovid's story of the Greek demigod Orpheus and his doomed love for Euridice.

This subject matter was chosen to echo the presentation in Florence in 1600 of Jacopo Peri's *Euridice* by poet Ottavio Rinuccini. Peri and Giulio Caccini had written rivaling *Euridices;* each knew how novel the idea of a sung play was, and each wanted recognition as the first to write one. These three versions were the first opera ("works" in Latin) that incorporated the new "representative," recitative style for the "speaking," while songs (arias) could be used when singing was called for. Monteverdi and Striggio must have known Peri's

Claudio Monteverdi

Euridice, because many structural elements of their opera are similar to Peri's. The subject matter was perfect: Orpheus was a legendary singer renowned for his vocal abilities. It was also a sad choice: Eight months later, Monteverdi's own wife, singer Claudia Cattaneo, died.

Striggio was a member of the Academy, but evidently Monteverdi was not. A similar academy in Florence, known as the Camerata, had investigated ancient Greek music and come to the conclusion that the power of the Greek plays was due to their being sung. The Florentines proposed that all vocal music be written for one line with minimal accompaniment. By such means Peri and Caccini thought the rhetorical power of the Greeks could be regained. Monteverdi weighed in on this burning intellectual issue of the day: How could music be related to poetry in drama? *Orfeo* was his answer.

Drama had long been set in verse, hence the need for a poet. While in the early years of the 17th century English audiences were admiring Shakespeare's iambic pentameter, simultaneously in Mantua, audiences had long been attuned to Dante's *terza rima,* 3-line stanzas of 11-syllable lines used for elevated sentiments. (The entire *Divine Comedy* is written in *terza rima.)* This is, for example, the rhyme scheme used in the central aria, *"Possente spirto"* (Almighty spirit). (Eight-syllable lines appear as well.) Indeed, Striggio quotes Dante's famous line from the *Inferno.* Speranza (Hope) reads on the gates of Hell: *"Lasciate ogni speranza, voi ch'entrate,"* (Abandon all hope, ye who enter.) The allegorical Hope literally leaves Orfeo at this point.

How could music be related to poetry in drama? *Orfeo* was Monteverdi's answer.

Evidently, nine men sang all the parts, perhaps because it was an all-male academy. One castrato sang the role of Euridice, while another tripled up on La Musica, Messaggiera, and Speranza. Perhaps more interesting, though, is Monteverdi's careful instrumentation. The orchestra was arrayed over four locations and created a spacial effect—in front of the stage, on the corners of the stage, and behind it. Certain instruments were associated with particular places and people: The trombones and regal (a reed organ) for the regions of Hell, strings

for the earthly world, and trumpets for the Duke himself. The threefold trumpet fanfare at the opening had a specific function: The first iteration called the audience to attention, the second announced the arrival of the duke, while the third time the audience heard it, the curtain was raised on the play.

The *arpa doppia,* the double harp, considered modern, is prominent in "Possente spirto" (Almighty spirit). That aria is the only one accompanied by melody instruments: solo violins, two cornetti, harp, and a quartet of strings. The continuous background that identifies the music as Baroque, that is, the *basso continuo,* is played by several chord-playing instruments—harpsichords, organ, and theorbos.

The invited audience—opera houses did not become public for a few decades—followed a published libretto. Everyone knew that he was hearing something new and unique. Carlo Magno had written in a letter, "Tomorrow evening the Most Serene Lord the Prince is to sponsor a [play] in the main room in the apartments which the Most Serene Lady of Ferrara had the use of. It should be most unusual, as all the actors are to sing their parts; it is said on all sides that it will be a great success. No doubt I shall be driven to attend out of sheer curiosity, unless I am prevented from getting in by the lack of space."

The historical importance of the occasion occupied the minds of the participants—proven in part by numerous documents, the most prominent of which is the published score (see below). Opera itself was born when a composer of the genius of Claudio Monteverdi tackled the brand-new recitative style in *Orfeo.*

-Andrea Olmstead

Ms. Olmstead has been the Society's Christopher Hogwood Research Fellow since 2005. The author of three books on Roger Sessions and of Juilliard: A History, *she has published numerous articles and CD liner notes, produced recordings, and taught Music History for 32 years.*

MONTEVERDI'S DEDICATION

Most serene lord my lord and most respected patron [Duke Francesco Gonzaga]:

The fable of Orpheus, which was once musically staged [in 1607] in the Academy of the Invaghiti under the auspices of your highness on a narrow stage, and now being about to appear in the great Theatre of the universe to show itself to all men [by being published], is no reason for it to appear signed with any other name than the glorious and happy name of Your Highness. To you I therefore humbly consecrate it, so that you who were propitious at its birth in the guise of a lucky star, with the most serene rays of your grace, may deign to favor the progress of its life, which I dare to hope, thanks to Your Highness, may be equally as durable as humankind. I beg Your Highness to accept this token of my devotion, with that grandeur of spirit which is characteristic of you, and which links the souls of all those who happen to have dealings with you. And here, bowing with submissive reverence to Your Highness, I pray the Lord to grant your every desire, In Mantua, the 22nd of August, 1609. Your highness's Most humble and grateful servant,

Claudio Monteverdi

Conducting Orfeo

FROM LAURENCE CUMMINGS

Music herself sings the Prologue to *Orfeo*. This is not the usual stuff of Prologues where gods and goddesses tell us how we are buffeted by fate and fortune and have little or no control over our own destiny. Instead Music sings very directly of the power she has to move us; to make us fall in love, fill us with noble anger, inflame even the coldest mind, and she finishes by urging us to be still as she unfolds her story with songs, both happy and sad. In turn, Orfeo, through music, has the power to charm wild beasts and it is the echo of his beautiful song across the marshes that moves Proserpina to plead on Orfeo's behalf to her husband Plutone to allow him to contravene fate and make the journey with his beloved Euridice back from hell to the underworld.

Reading any treatise on performance from the 17th century reveals that this is our duty as musicians; we too must move the souls of our listeners. Monteverdi helps us considerably in this task. The 17th century had given birth to a new style of declaming text through music. With the simple texture of one solo vocal line over a bass line the singer is free to express the text with rhetorical figures that were intended to imitate those of the ancient Greeks and ornamentation that make this text ever more affecting. Monteverdi uses this fresh exciting language, sometimes with one voice, sometimes two and very often with the whole company to tell Orfeo's powerful story. If you get a chance to lean over into the pit, you will notice a wonderful panoply of exotic looking instruments. Following Monteverdi's instructions we have two chitaroni (literally a large guitar, but really a giant lute with extra long strings to project the powerful bass notes so important in the partnership with the voice), a double harp, which has an extraordinarily persuasive solo in Act III, two harpsichords, an organ with a reedy regal stop to accompany the voices of the underworld, and two violas da gamba. We also have a lirone, which is a flat-bridged string instrument, bowing golden chords redolent of perfumed harmonies.

There is a 5-part string band representing earth and a 7-part brass ensemble for the descent into hell, made up of two cornetts (originally cow's horns that morphed into curved instruments made of wood or zinc and played with a brass mouthpiece) and five sackbuts, the forerunners of the trombone.

I hope that in performing Monteverdi's extraordinary opera we, too, can move you as we unfold the remarkable tale of Orfeo.

Artist Profiles

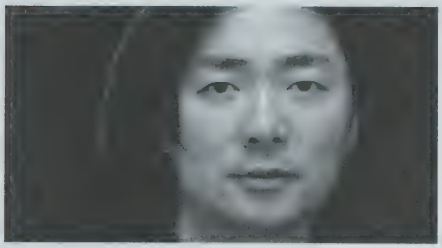
Laurence Cummings, conductor

Laurence Cummings is one of Britain's most exciting and versatile young exponents of historical performance, both as harpsichord player and conductor. In 1996 he was appointed Head of Historical Performance at the Royal Academy of Music, which has led to both Baroque and Classical orchestras forming part of the established curriculum. Since 1999 he has been Music Director of the London Handel Festival. Opera productions include English National Opera, Glyndebourne Festival Opera, English Touring Opera, Opera Theatre Company, Streetwise Opera, and the Royal Academy of Music. As a continuo player he has worked regularly with Les Arts Florissants, The Sixteen, The Gabrieli Consort, and The Orchestra of the Age of Enlightenment. His numerous recordings include the first recording of Handel's newly discovered *Gloria* with Emma Kirkby and the Royal Academy of Music, and recital discs of solo harpsichord music. Laurence Cummings makes his debut with the Handel and Haydn Society in the 2006-2007 Season after earning critical acclaim as conductor of the London performances of Monteverdi's *Orfeo* with English National Opera.

Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers* and Purcell's *Dido and Aeneas.* The Society also has featured the Boston debut of many rising stars, such as tenor Placido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises, All is Bright,* and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine's Classical Chart. The Society's award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year. This weekend's performances mark the American premiere of Chen Shi-Zheng's production of Monteverdi's *Orfeo,* a historic co-production of Handel and Haydn and the English National Opera.

Chen Shi-Zheng, director



Chen Shi-Zheng is a director, choreographer, singer, and actor. He was born in Changsha, Hunan, China in 1963. As a teenager, he studied with some of the great masters of Chinese opera and became a leading traditional opera actor, performing in many productions throughout China. Mr. Chen immigrated to the United States in 1987 and has worked to create a new expression that crosses the boundaries between music, opera, theatre, and dance, and between different cultures.

In Spring 2006, he directed the premiere of the contemporary opera *Mercury Light World* by Chinese composer Cong Su for the Berlin Festival, and just a month later, *Orfeo* by Monteverdi was successfully premiered to great critical acclaim at English National Opera as part of a complete Monteverdi cycle he has envisioned. Future projects include *Monkey - Journey to the West* – a circus spectacle based on a Chinese classic with music by Gorillaz – for the Manchester International Festival, the Theatre du Chatelet in Paris and the Berlin Staatsoper, and Bonesetter's Daughter, a new opera by American composer Stewart Wallace based on a novel by Amy Tan for the San Francisco Opera. Chen Shi-Zheng will be making his feature film directorial debut with *Dark Matter,* starring Meryl Streep, Aiden Quinn and Liu Ye. The film is scheduled for release in early 2007.

Mr. Chen conceived and directed a trilogy of revolutionary contemporary theater works based on Chinese classics, culminating with *Peach Blossom Fan* for the Center for New Theatre at the California Institute of the Arts, at REDCAT as an opening event for Disney new concert hall designed by Frank Gehry in Los Angeles, *Orphan of Zhao* (Lincoln Center Theater & Lincoln Center Festival,) and *Snow in June* (American Repertory Theatre,). Among Mr. Chen's other recent directing projects were a new theater work for Denmark's Hans Christian Andersen bicentennial celebrations in 2005, *My life as a fairy tale,* which premiered at the Lincoln Center Festival in New York and at the Aarhus Festival in Denmark. Purcell's *Dido and Aeneas* and Monteverdi's *Vespers* with Handel and Haydn Society in Boston; Wagner's *The Flying Dutchman* for the Spoleto Festival USA; *Night Banquet,* a chamber opera by Guo Wenjing co-commissioned by the Festival d'Automne à Paris, Kunstenfestival des Arts in Brussels, Hebbel-Theater in Berlin, and the Ensemble Modern in Frankfurt, at the Lincoln Center Festival in summer 2003; and the documentary film *Cultural Warriors of The Revolution* for TV France 3. Mozart's *Cosi fan tutte* at Aix-en Provence Festival and Théâtre des Champs Elysées in Paris; Euripides' tragedy *The Bacchae,* performed by China National Beijing Opera Company, at Hong Kong Arts Festival and to Athens Festival 1998. That same year, he directed *Alley,* a new opera by Jack Body for New Zealand International Festival for the Arts.

The year 1999 marked the premiere of his 19 hour staging of Tang Xianzu's complete *Peony Pavilion* as the centerpiece of the Lincoln Center Festival. This production has subsequently been presented at Festival d'Automne in Paris, Piccolo Teatro in Milan, Perth International Arts Festival, Aarhus Festival in Denmark, Berlin Festival, Vienna Festival and at the Esplanade Centre in Singapore. It has been filmed for home video distribution by RM Associates.

Mr. Chen received the title of Chevalier in the Order of Arts and Letters from the French Government in 2000 and he resides in New York City.

Tom Randle, Orfeo

Well known for his vivid and committed stage portrayals and a unique ability to embrace a wide variety of repertoire, Tom Randle has emerged as one of the most exciting and versatile artists of his generation. Engagements have included English National Opera, Théâtre des Champs-Elysees, Netherlands Opera, Geneva Opera, Brussels Opera, Scottish Opera, Aix-en-Provence, Washington Opera, Opera North, and the Innsbruck Festival and Staatsoper Berlin. Tom Randle made his Royal Covent Garden debut as Essex in Phyllida Lloyd's highly acclaimed production of *Gloriana,* which was later released as a feature film for BBC Television. Mr. Randle is very active in the field of contemporary music with several world premieres to his credit. This includes the role of Dionysus in John Buller's opera *The Bacchae* for ENO, the world premiere of Peter Schat's opera *Symposium* for the Netherlands Opera, and the world premiere of John Taverner's oratorio *The Apocalypse* for the BBC Proms. Mr. Randle devotes equal time to an active concert career, singing with many of the world's leading orchestras including the Boston Symphony Orchestra, Los Angeles Philharmonic, Chicago Symphony, The London Symphony, the Israel Philharmonic, and The English Concert. These performances mark his debut with the Handel and Haydn Society.

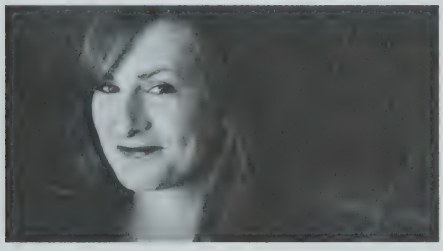
Alyson Cambridge, Euridice

American soprano Alyson Cambridge is a recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, which she was asked to join at the beginning of the 2003-2004 season after being selected as a National Grand Prize Winner of the The Metropolitan Opera National Council Auditions in 2003. She has recently appeared at the Metropolitan Opera, Opera Theatre of St. Louis, Palm Beach Opera, Oberlin Chamber Orchestra, and Washington National Opera. Upcoming engagements include Los Angeles Opera, Lansing Symphony, and Baton Rouge Symphony. Ms. Cambridge's most recent concert engagements have included Canteloube's *Chants D'Auvergne* with the Chautauqua Symphony Orchestra and selections from *Porgy and Bess* with Peter Nero and the Detroit Symphony Orchestra. In the fall of 2004, she performed Barber's *Knoxville: Summer of 1915* with the Stamford Symphony Orchestra, and sang the role of Mimí in scenes from *La Bohème* in "A Night at the Opera" with the Southwest Florida Symphony. Ms. Cambridge makes her Handel and Haydn Society debut with these performances.

Elizabeth Watts, La Musica / Speranza

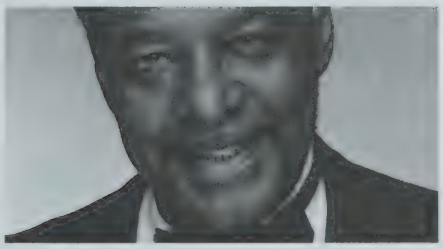
Elizabeth Watts is an exciting young talent who is receiving such recognition as the prestigious Kathleen Ferrier Prize in 2006. Ms. Watts joined the English National Opera as Company Artist in the ENO Young Singers' Program in the 2005-2006 Season. She made her ENO debut as Papagena in *Die Zauberflöte* and went on to perform *Orfeo* and *King Arthur* with the company. Upcoming engagements include appearances with the English National Opera, Santa Fe Opera, English Chamber Orchestra, and Royal Philharmonic Orchestra. She makes her Handel and Haydn debut in these performances.

Paula Murrihy, Messaggiera



Irish mezzo-soprano Paula Murrihy has already made frequent appearances with the Handel and Haydn Society in her young career, including the lead in the Society's critically acclaimed production of *Dido and Aeneas* in October 2005. A frequent oratorio soloist, Ms. Murrihy has performed Schubert's Mass in C, Mozart's *Requiem*, and Bach's *Christmas Oratorio*, among others. She has performed with the Utah Symphony, Boston Lyric Opera, the Boston Symphony Orchestra, and the Los Angeles Philharmonic. She was a Studio Apprentice with the Utah Symphony and Opera in the 2004-2005 season and participated in Santa Fe Opera's apprentice program.

Robert Honeysucker, Caronte



Baritone Robert Honeysucker is recognized internationally for his brilliant opera, concert, and recital performances. Mr. Honeysucker's opera performances have included an appearance with Boston Lyric Opera in *Carmen* for more than 100,000 people in two nights on Boston Common, and *Luisa Miller* with Opera Boston. He has also appeared with such companies as Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, Opera Company of Boston, and Utah Opera. He has made concert appearances with the Handel and Haydn Society, Boston Symphony Orchestra, the Osaka Philharmonic, the Pittsburgh Symphony, and the Utah Symphony.

Stephanie Marshall, Proserpina

Stephanie Marshall's performance in the demanding title role of Poul Rouders' *The Handmaid's Tale* with English National Opera marked her as one of the most interesting young mezzo-sopranos to emerge in recent years. Ms. Marshall is currently a Company Principal with English National Opera, and her performances there include *La clemenza di Tito, The Rhinegold, Orfeo,* and *Carmen.* As a concert soloist, Marshall's work has included Hallé Orchestra, the English Chamber Orchestra, Britten Sinfonia, and the BBC. As a recitalist she has recorded a number of concerts for the Canadian Broadcasting Corporation.

Kevin Short, Plutone

Versatile baritone Kevin Short is the quintessential singing actor. Past operatic appearances include Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, Opera Theatre of St. Louis, Theatre Bern, Houston Grand Opera, Seattle Opera, among other venues around the world. Concert highlights include performances with the Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Boston Symphony Orchestra, and St. Louis Symphony. This season, he will sing with Los Angeles Opera, Vancouver Opera, and Lyric Opera of Kansas City, among others. He last performed with the Society in the 2005 performances of Handel's *Messiah.*

William Berger, Apollo

William Berger is currently a member of ENO's Young Singers Programme after graduating from the Royal Academy of Music in 2004. His recent performances with ENO include *King Arthur, Billy Budd,* Monteverdi's *Orfeo, Don Giovanni,* and *The Barber of Seville.* Other recent engagements include his Wigmore Hall recital debut, Handel's *Apollo and Dafne* in a broadcast for Nord Deutsche Rundfunk, *Carmina Burana* in the Royal Albert Hall, *Messiah* in Halle, Handel's *Atalanta* in Germany, and the title role in *Don Giovanni* for Opera East. This is Mr. Berger's debut with the Handel and Haydn Society.

Tim Mead, countertenor

Recent engagements for British countertenor Tim Mead include *Il Coronazione di Poppea* for the Opéra de Lyon with William Christie, Biber's *Missa Bruxellensis* in the Proms with the Academy of Ancient Music, Handel's *Messiah* with the Manchester Camerata, *Ezio* at the London Handel Festival, and appearances with the Basel Kammerorchester, the Hanover Band, the Britten Sinfonia, Schütz Consort, and The King's Consort. Future appearances include the Akademie für Alte Musik in Hamburg, Oper der Zeit, Opera North, Opernhaus Halle, the Royal Opera House, and the Angers-Nantes Opéra. This is his debut with the Handel and Haydn Society.

Stephen Wallace, countertenor

Countertenor Stephen Wallace's recent opera appearances include the Deutsche Staatsoper Berlin, English National Opera, the Innsbruck Early Music Festival, and at Théâtre Champs-Elysées in Paris, La Monnaie in Brussels, Opera Zuid, the Halle Festival, Glyndebourne Festival, Opéra National du Rhin, and Chicago Opera Theater. He is also a committed concert artist and has performed with Les Arts Florissants under William Christie, the Israel Camerata, and numerous other ensembles. These performances mark Mr. Wallace's debut with the Handel and Haydn Society.

Tom Pye, set designer

Tom Pye has designed scenery and costumes throughout the world in theatre, opera, TV, and film. Recent scenic designs include Broadway productions of *Fiddler on the Roof* and *The Glass Menagerie, Cosi fan tutte* for Opera Lyon, and *The Rape of Lucretia* at Bayerische Staatsoper Munich. Other credits include Peter Brook's *Don Giovanni,* the ballet *Near Life Experience* for Angelin Preljocaj, and costumes for *The Magic Flute* at Opera North. Television work includes the Emmy Award-winning film *Gloriana, Twelfth Night* for Channel 4, and *Just William* and *The Late Michael Clark* for the BBC. Films include *A Feast At Midnight,* Christie Malryís' *Own Double Entry* and *Maua: King and Emperor.*

Elizabeth Caitlin Ward, costume designer

A costume designer for opera, theater, film, commercials, and television, Elizabeth Caitlin Ward's work has received national and international acclaim. Ms. Ward received the 2004 New York City Opera General Director's Council Award for Artistic Achievement for her design of *Mourning Becomes Electra.* In 2002, Ms. Ward received the Lucille Lortel Award for Outstanding Costume Design for Bartlett Sher's award-winning production of *Cymbeline.* Recent projects include *My Life As A Fairy Tale* with Chen Shi-Zheng, *Pericles* with the Brooklyn Academy of Music, *Mr. Fox: A Rumination* with James Houghton, and *The Birds* with Christopher Bayes.

Scott Zielinski, lighting designer

Scott Zielinski designed *Dido and Aeneas* for Handel and Haydn in October 2005. In New York he has designed the Broadway production of *Topdog/Underdog* as well as for productions at Lincoln Center, The Joseph Papp Public Theater, Theater for a New Audience, Manhattan Theater Club, Playwrights Horizons, and Classic Stage Company, among others. He has also designed extensively at most regional theaters throughout the U.S. Internationally his work includes productions in London, Paris, Edinburgh, Berlin, Vienna, Stockholm, Singapore, Toronto, and Ottawa. His opera designs include work for New York City Opera, The English National Opera, Houston Grand Opera, Minnesota Opera, Toronto Opera, Arizona Opera, Opera Colorado, and Spoleto USA.

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Meilihanny Sosrowardoyo, company manager

Dorothea Quin Harayati
Hanny Herlina
Ningtyas Puji Kurniastanti
Retno Wulan Sulanjari
Yola Yulfianti
Rambat Yulianingsih
Aloysia Neneng Yunianti
Agus Margiyanto
Danang Pamungkas
Mohamad Guntur Agus Subekti
Rianto

Handel and Haydn Society Orchestra

CONTINUO

LIRONE/VIOLA DA GAMBA
Emily Walhout

VIOLA DA GAMBA
Alice Robbins

HARP
Barbara Poeschl-Edrich

THEORBO
Richard Stone
Grant Herreid

HARPSICHORD
Michael Beattie

VIOLIN
Daniel Stepner, concertmaster
Joan & Remsen Kinne Chair
Linda Quan

VIOLA
David Miller
Chair funded in memory of Estah & Robert Yens
Laura Jeppesen

BASS VIOLIN
Reinmar Seidler

BASS
Robert Nairn
Amelia Peabody Chair

RECORDER
Stephen Hammer
Christopher Krueger

CORNETTO
Michael Collver
Paul Perfetti

TRUMPET
Bruce Hall
Jesse Levine

SACKBUT
Robert Couture
Steven Lundahl
John Faieta
Brian Kay
Douglas Yeo

PERCUSSION
John Grimes

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Erin Turner, assistant production manager/ technical director
Amy James, assistant stage manager
Manaloa Butt, assistant stage manager
Nancy Flessas, costume coordinator
Seth Bodie, hair and make-up artist
Martin L. Browne, production electrician
Jonathan L. Cooper, master carpenter
James Connors, props master
Marcus Doshi, lighting associate
Victoria Tzykun, assistant costume designer

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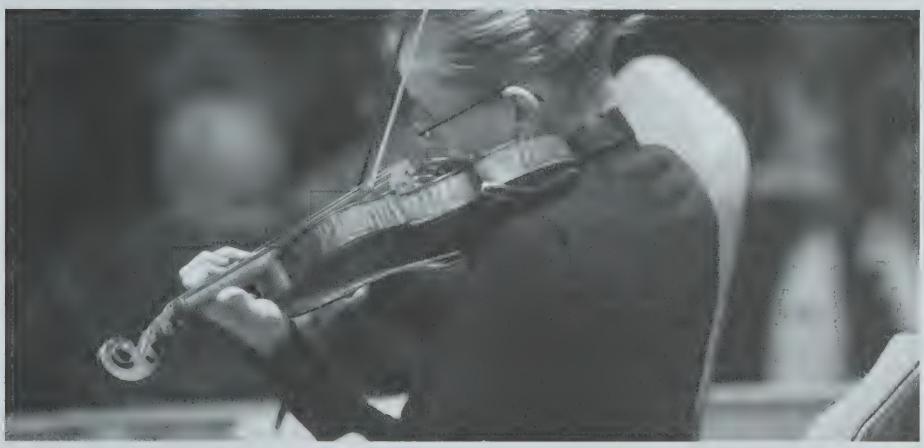
News of Note

FROM HANDEL AND HAYDN



HANDEL AND HAYDN MAKES ITS CONTINENTAL DEBUT!

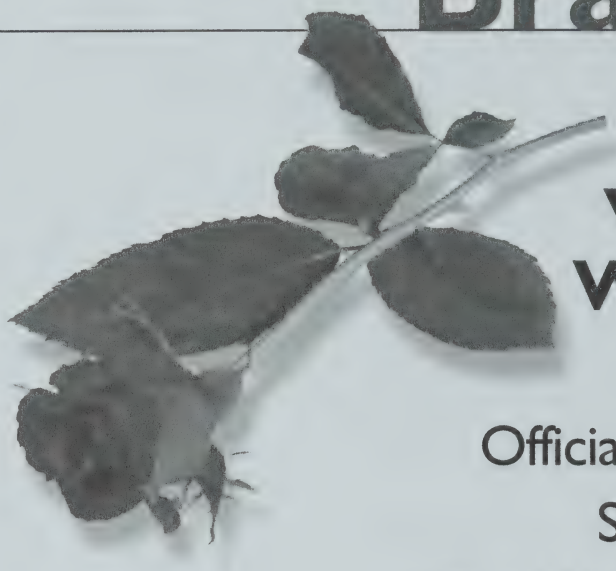
It took 191 years, but Handel and Haydn Society made its Continental debut Saturday, September 9. In 1815, the Society's founders decided on the two composers representing the best of the old (Handel) and the new (Haydn). In 2006, there could not have been a more spectacular venue or appropriate presenter than the Haydn Festival at the Esterhazy Palace, where Haydn lived and worked for nearly 40 years.

Dr. Walter Reicher, the visionary director of the Festival for the past 18 years, invited Handel and Haydn Society two years ago. He develops a theme for each year, and 2006 was Handel and Haydn, making the Society a perfect match. The date was scheduled long before we knew the rest of the season, and as rehearsals for the Monteverdi's *Orfeo* had begun that same week, this became an extraordinary undertaking for our staff and musicians.

The trip was also planned long before the latest round of terrorist threats, which have resulted in highly restricted hand luggage allowances, including a ban in some countries on violins and violas. As a rule these instruments are never checked. Most of the orchestra was routed through Paris, but we were still nervous and made plans to borrow instruments in Vienna if forbidden to hand carry. Thankfully, musicians and instruments alike were able to make it into Austria. Regrettably, not all instruments were so lucky. A total of 16 pieces of luggage went missing during the trip, including 2 cellos and 1 bass. After some tense moments, all the instruments were recovered in time for the performance.

The opportunity to perform in the grand Haydnsaal, where Haydn first performed many of his important works, was a privilege. Acoustics were superb: the hall is a classic shoebox shape, after which Symphony Hall was modeled. The internationally renowned conductor Harry Christophers led the sold-out concert, which was warmly received with prolonged applause.

Bravo!



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THE WANG THEATRE

Jon Stewart- Live!
October 6

So You Think You Can Dance
October 7

James Taylor
October 12,14-15

Boston Ballet
Don Quixote
October 19-29

Boston Ballet Gala Performance
October 25

The Kirov Ballet and Orchestra-
Swan Lake
November 9-12

Mickey's Magic Show
November 17-19

The Radio City
Christmas Spectacular!
December 7-31

Boston Ballet
A Midsummer Night's Dream
February 8-18

Boston Ballet
New Visions
March 1-4

Alvin Ailey
American Dance Theater
April 26-29

Boston Ballet
Classic Balanchine
May 3-6

Boston Ballet
Giselle
May 10-20

THE SHUBERT THEATRE

Monteverdi's *Orfeo*
Handel and Haydn Society
September 22-24

Rob Bartlett
October 21

Boston Lyric Opera
Madama Butterfly
November 3-14

Pilobolus
December 8-10

Compania Nacional
de Danza 2
March 1-2

Legends!
March 6-11

Boston Lyric Opera
Un ballo in maschera
(A Masked Ball)
March 30-April 10

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FRI, OCTOBER 27, 8.00PM *Symphony Hall*
SUN, OCTOBER 29, 3.00PM

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Come to Symphony Hall and sing your favorite Christmas carols with conductor **John Finney** and the Handel and Haydn Chorus, including selections from Handel's *Messiah.* And, enjoy listening to sounds of the season with a brass ensemble, a handbell choir, and the Handel and Haydn Young Women's Chorus.

SAT, DECEMBER 9, 3.00PM *Symphony Hall*

HANDEL: MESSIAH

Hallelujah for the Holidays! Bring your friends and family and experience "Boston's most compelling local performance," (Boston Globe) and a beloved holiday tradition. The Royal Academy of Music's **Laurence Cummings** conducts.

FRI, DECEMBER 1, 7.30PM *Symphony Hall*
SAT, DECEMBER 2, 2.30PM
SUN, DECEMBER 3, 3.00PM

A BAROQUE NOËL

Emmanuelle Haïm, one of France's leading musical figures, joins members of the Chorus and Orchestra for a program including Charpentier's *Midnight Mass for Christmas* and Corelli's "Christmas" Concerto.

SUN, DECEMBER 17, AT 3.00PM *NEC's Jordan Hall*
WED, DECEMBER 20, 8.00PM

NORRINGTON CONDUCTS HAYDN AND MOZART

Sir Roger Norrington makes his eagerly anticipated Handel and Haydn debut! The program includes **Haydn's Symphonies No. 49 and No. 103** and a **Mozart Concerto for Two Pianos** with **Robert Levin** and **Ya-Fei Chuang.**

FRI, JANUARY 12, 8.00PM *Symphony Hall*
SUN, JANUARY 14, 3.00PM

VIVALDI AND BACH: BAROQUE BRILLIANCE

David Stern, former Principal Guest Conductor of Concerto Köln and Opera de Rouen, conducts virtuoso concertos and orchestral suites.

Works by Bach, Vivaldi, and Telemann

FRI, FEBRUARY 9, 8.00PM *NEC's Jordan Hall*
SUN, FEBRUARY 11, 3.00PM

LOVE SONGS

Joy, rapture, longing! **Grant Llewellyn** leads the Handel and Haydn Chorus in Monteverdi's *Songs of Love* and Brahms' delightful *Love Song Waltzes!*

FRI, FEBRUARY 23, 8.00PM *NEC's Jordan Hall*
SUN, FEBRUARY 25 8.00PM

MOZART, HAYDN & HOGWOOD

Don't miss **Christopher Hogwood** conducting Mozart's clarinet concerto in a historic arrangement for flute with **Christopher Krueger,** and a Fantasia for Organ by Mozart. Also, Haydn's ingenious Symphony No. 98.

FRI, MARCH 2, 8.00PM *Symphony Hall*
SUN, MARCH 4, 3.00PM

HAYDN: THE SEASONS

Thrill to **Sir Roger Norrington's** interpretation of Haydn's glorious portrayal of the four seasons. This masterpiece for chorus and orchestra includes musical descriptions of a hunt, a crashing thunderstorm, and a striking sunrise.

FRI, APRIL 13, 8.00PM *Symphony Hall*
SUN, APRIL 15, 3.00PM

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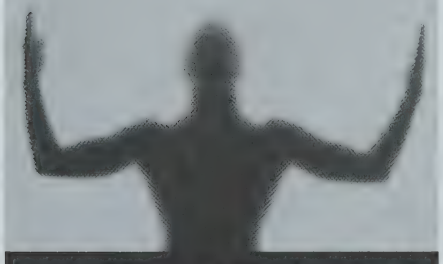
PEACE
A CHORAL ALBUM FOR OUR TIMES



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2006–2007 Season

SATURDAY, OCTOBER 28, 2006, 8:00 PM
The Devil Calls the Tune: Choral Music for Halloween
Works by Josef Haydn, Irving Fine, Josef Rheinberger, Robert Lucas Pearsall, Samuel Barber, and others.
Post-concert reception, costume party,and raffle

SATURDAY, DECEMBER 16, 2006, 8:00 PM
American Christmas
Christmas music from the folk songs of Appalachia to the urbane music of Bostonian Daniel Pinkham.
With audience sing-along; post-concert reception for donors.

SATURDAY, MARCH 31, 2007, 8:00 PM
Yearning for the Holy in a Divided World
Choral Works Commissioned by the Foundation for Universal Sacred Music.
Post-concert reception for everyone.
NEW DATE & PROGRAM

SATURDAY, JUNE 2, 2007, 8:00 PM
What Fools These Mortals Be: Renaissance Madrigals Celebrating Love
Works by Morley, Monteverdi, Tallis, Weelkes, Gesualdo, others.

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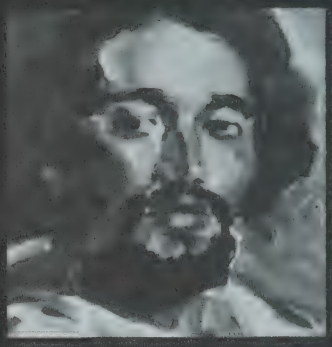

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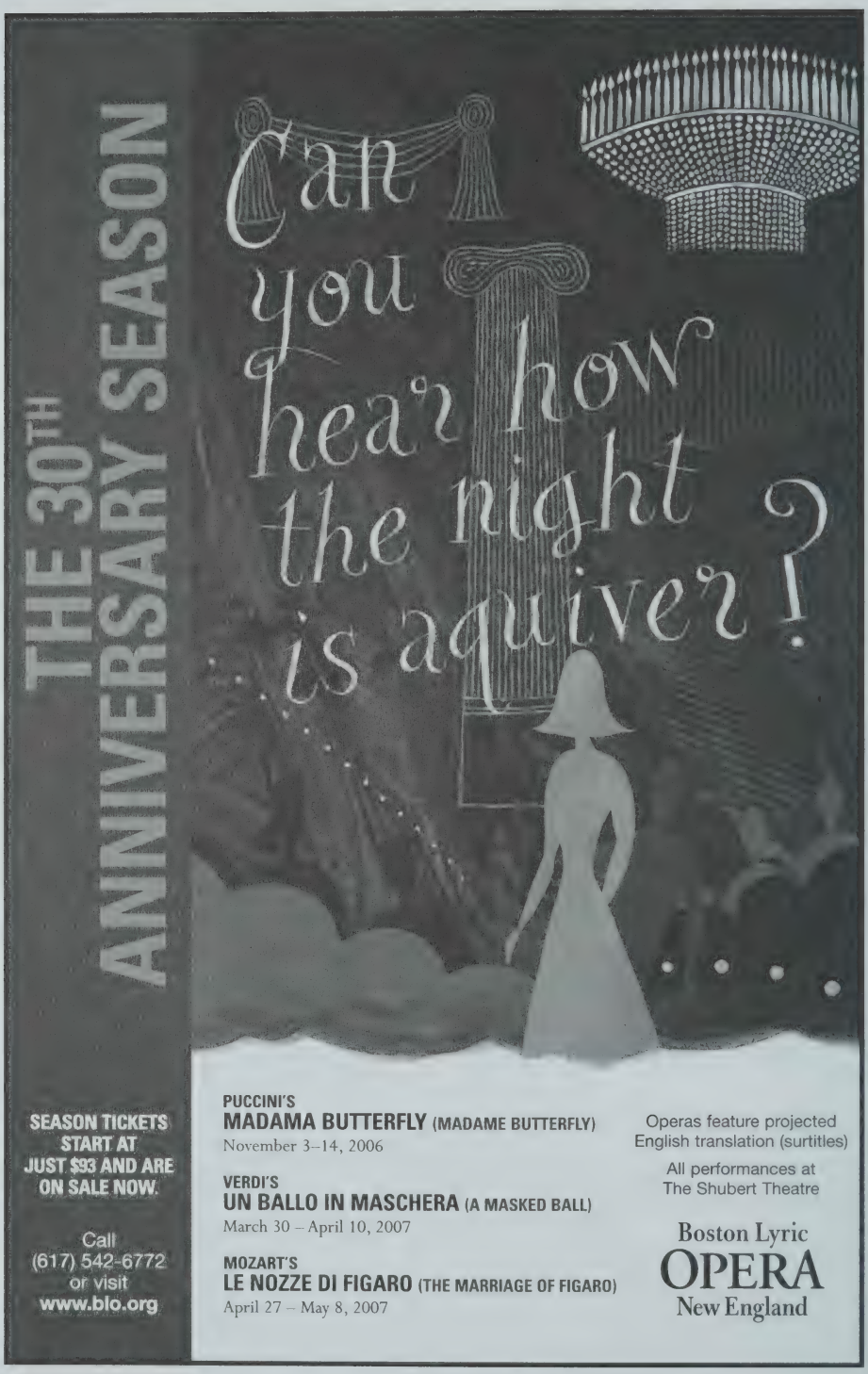
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